



A Few Fundamental Principles for our Church Choirs

THE principal care and the greatest attention should be given to the Gregorian Chant; therefore it should never be sung "*prima vista*," but only after a previous, careful rehearsal. The parts which are usually rendered in the Gregorian, are, (a) the *Introit*. On ordinary Sundays and festivals it might be intoned, and the remainder be recited upon one tone;* the Psalm Verse and the *Gloria Patri* should be intoned by two chanters of the first half of the choir, and continued as the *Graduale Romanum* directs; whereupon the *Introit* will be repeated or recited as before.

*Those choirs certainly do best that sing the entire *Introit*; but in Masses at which incense is not used, the Celebrant is frequently detained. Recitation is a facilitation for the singers, howas such it is allowed. A beautiful recitation, however, demands careful practice, because most of the singers are not familiar with the Latin language. The chanting of the *Introit* does not, after all, present many difficulties, and I, for my part, cannot be reconciled with merely reciting it, unless it were the repetition of the *Introit* after the *Gloria Patri*, which ought always to be sung. (Editor.)

To sing a four-part arrangement of the *Introit* is to be recommended only when the remaining parts of the *Ordinarium Missae* are sung in Gregorian Chant. The latter should invariably be done in Advent and Lent, and without weighty reasons, one ought not to deviate from this rule, which best corresponds with the wishes of the Church and the liturgical character of the season. It would be inconsistent to give the "*Missa Papae Marcelli*" or any other Mass of a similar festal character upon the Sundays of Advent or Lent;—there plain chant only, is in place.

2.

It is advisable to sing a figured *Credo* only upon solemn feasts; for the ordinary Sundays and festivals the choral *Credo* is better adapted. The Gregorian *Credo* ought to be insisted upon even more forcibly for Septuagesima and the two following Sundays,—unless, which is even better, these three Sundays be treated as the Sundays of Advent and Lent, and the Ordinary of the Mass is sung in the Gregorian. A four-part "*Et incarnatus est*"

might be inserted in the choral Credo, or a figured close may be added.

3.

The director ought to be judicious in the choice of figured Masses, and not select such as might be too difficult. He ought to choose the simple and plain Masses for ordinary Sundays, reserving those of a more joyous and festive character for the feast days.

4.

Since in High Masses that are not "solemn" nothing detains more than the Gradual sung entirely, it is best to recite everything and sing only the *Alleluja*. A short *Falsibordoni* may also serve the same purpose.

5.

When the choral Offertory has been sung, nearly always a long pause ensues, during which an appropriate motet or a simple hymn, corresponding to the character of the feast, may be added. If a figured Credo has been sung, I would recommend a plain chant offertory, followed by an appropriate organ interlude; otherwise the singers will become fatigued. In general, I do not know of a more fitting place for soft and quiet organ-playing than after the Offertory until the Preface, and after the *Sanctus*, unless in the latter case, absolute silence is preferred. The rule of alternation ought always to be observed. Nothing is more disturbing and annoying than this eternal organ-playing. Thus also, it is not advisable, after having sung a four-part Credo and Offertory, to sing again, —there a quiet, devotional organ interlude would be more gratifying, and this change would make a very favorable impression. In every High Mass one ought to alternate between four-part and choral singing and recitation. A grave error in a four-part Mass composition is not to have the four-part setting alternate with three and two-part or solo phrases. Just so intolerable it is to hear the entire Ordinary and Proper of the Mass performed in full chorus. Where there is no variety, fatigue and *ennui* will be the inevitable result, which even a faultless rendition cannot prevent. One might also alternate with singing "*a capella*" and with organ accompaniment.

I have here enumerated only a "few" fundamental principles for our choir. In particular do I wish to remind choir-directors that they themselves are often

to blame when complaints are made against the long duration of the Divine Service or of tediousness. Must they sing a harmonized Credo, while the choral is so much better, and requires only about five minutes for performance? Why do they not recite the Introit, Gradual, Communion, one or two *Agnus Dei*, and even parts of the *Gloria*? And why these complaints of tediousness, but because the choir sings in a dilatory manner?

6.

If, after the intoning of the *Gloria* and *Credo*, or before the Gradual, *Sanctus* and *Benedictus*, it should be necessary to play an introduction, this should be a short cadence of only two measures. It is still better to give simply the trial, and then begin at once with the chant.

7.

The director may not call "*piano*" or "*forte*", nor whisper, nor beat upon the music-desk, or in any other manner make himself so audible and conspicuous that the audience will be disturbed. Whoever does not discipline his choir to be so attentive to the least hint and direction of the choir-master that such signs are not necessary, does not understand directing at all, and is entirely unfit for his position. Let him lay down his *baton* and do and become what he will, but choir-directing he should let alone.

THE RESPONSES AT MASS

A prominent musician once said: "The discipline and careful training of a choir may be known by the manner in which the responses are sung." Even if it is to be taken "*cum grano salis*," we are forced to admit that to a certain extent this saying is right. May we be allowed, therefore, to present four important principles pertaining to the responses in the "*Missa cantata*."

1.

The responses at Holy Mass should always be sung to the choral melody.

The choral responses are strictly liturgical, because with the plain chant of the priest they form an inseparable whole, and are most befitting the sublimity of the divine service. The rubric following the "*Missa pro defunctis*" in the Graduale reads: "*Semper et ubique sic cantatur et respondetur.*" (Sing and respond thus always and everywhere.)

From a purely musical point of view the choral responses are the most de-

(Continued on page 124)

Oriental Music

By G. Kirkham Jones

The Orient



AST of Suez' there lie vast lands and live mighty nations whose history stretches far back into the misty past. These 'lands of the rising sun,' or Orient, make up the largest part of the huge continent of Asia, and are peopled by the teeming millions of dark-brown or yellow-skinned races which form the populations of Arabia, Persia, India, China and Japan.

For many centuries, long before our own islands were even thinly inhabited, still less civilized, these great empires, were flourishing, but while the nations of western Europe have progressed very rapidly, especially in the last two hundred years, Oriental manners and customs have remained practically the same for generation, and what change there has been has taken place quite recently in the last half century.

It would be interesting to chat about the many ways in which the life of the Far East differs from our own. I am sure you have all read and enjoyed some of the fascinating stories which abound, telling of the mystery and romance of the desert lands of Arabia, the wealth and strange beauties of China and Japan. At present, however, I want to tell you a little of the music of the East, and again to ask you, in imagination, to transport yourselves on a fairy carpet through 'magic casements opening on the foam of perilous seas' to these lands where quaint music is still made as in days long gone by.

How Music Spread Eastward

It is all so long, long ago that we cannot be positive how it first happened. But clever people who have studied the matter for years think that 'thought' music apart from the music of bird songs, baby laughs, murmuring winds in the trees, wave melody, and the tunes which people whistle and hum without thinking, first started in Egypt, and that it gradually spread eastward through Arabia to India

and China. Of course in those ancient days of slow travelling new ideas took years and years to find their way into different countries.

In their long journeys, too, the thoughts would get slightly altered and changed to suit the habits, customs, and climates of the foreign lands. Still we find that whatever music was made was chiefly song or dance music, mostly for sacred occasions or for very special events, and that the simple instruments were either strings, wind, or percussion.

The Music of Arabia

The Arabs lived nearest to Egypt, and so their music is most like that of the ancient Egyptians. They used the same kinds of instruments—lutes, tambourines, and kettle-drums being very popular.

It is thought by some learned musicians that the Arabians were the first people to play stringed instruments by bowing. You will remember that all the ancient stringed instruments were plucked. The Arabian were not only very fond of music, they were also wonderful mathematicians, and from them we have obtained most of our algebra, and arithmetic. Naturally they gave much time and thought to what might be called the 'arithmetic' of music—scales, intervals, notations, and all kinds of rather hard and 'grown-up' matters of that sort. I expect you all know that we now use most frequently a scale or 'note-ladder' of twelve degrees to the octave. The Arabians used no less than seventeen degrees and so their tunes seem very 'slurry' to our ears. They were very much inclined to use rather sad melodies, in the minor mode, and to accompany them with a kind of 'bag-pipe drone' for harmony, as well as with a regular succession of throbbing drum-beats and tambourine-rolls. They did not as a rule like loud and noisy sounds, but were fond of the fine tone of delicately played strings, the liquid 'flute-like' wail of the reed-pipe, and the gentle pulse of the small tambour.

An Arabian Tune.

Here is an Arabian tune set down as correctly as we can get it in our modern way of writing music:



Arabian Tune

The tiny notes and crosses show where notes lying between our own scale notes come. You cannot play these on the piano-forte, but you can sound them on the violin, or sing them by slurring or gliding from one note to the next.

The Music of India

The people of ancient India received the musical ideas of Arabia, picked out what suited them best, and then after years of trial and thought built up a very complicated system of tones and scales.

They divided their 'tone-ladder' into twenty-two steps per octave, and their whole-tone intervals into quarters, and sometimes even into eights. You must not think that this means that all Hindoos knew and could use this delicate and refine musical scheme. You know, I expect, that in India there is a remarkable system called the 'caste' system, in which certain kinds of work are done by certain families and by them alone. The trade was taught by word of mouth chiefly, and was handed down from father to son. There was a music 'caste,' and at first there were no written music books. Now, however, there are over a hundred books about the 'arithmetic' of Hindoo music. The music 'caste' alone knew and studied music, and sang and played to the other Hindoos. From their finely divided 'tone-ladder' the Hindoo musicians selected certain notes, and on them built up no less than sixty-three singing scales or rags (call this word rahgs). The singer chose one of

these rags, and sang his weird songs to suit his own fancy. Gradually some of the best of these tunes became national songs, and one, the 'Saman Chant' a very ancient song with a compass of only three tones, has been known and sung for generations at religious festivals. The drum is a great favourite among Indian musicians, and is much more important to them than to us. Both single and double-sided drums are used, and these are either stick or hand-beaten. The Hindoos use bamboo flutes, cymbals, bells, gongs, and brass trumpets of many sizes and shapes. A peculiar instrument used still today, is the soft-sounding nose flutes, blown at the player's nostril.

The most extraordinary Indian instrument, however, is the vina (Fig. 1):

It is made by fixing a long, hollow, wooden tube on two empty gourds. At one tube-end there is a raised claw, at the other six or seven pegs, something like a rough violin; wires stretch from peg to claw, passing over several little brass bridges (like the frets of a modern mandoline), and touching only the bridge nearest the pegs. The player plucks the strings with a metal plucker or plectrum and gets higher notes by pressing the wire-strings down on the frets. The gourds act as big sound-boxes, increasing the volume of sound. Long practice is necessary to play the vina well, and some of the foremost vina-players are just as renowned as are our great pianist and singers.

The Music of Tibet

To the north of India, amid the snows of the Himalayas, there is the strange land of Tibet, with its wonderful monasteries, and priests called Lamas. For centuries this land was an unsolved mystery, and foreigners were forbidden to enter. Recently, however, expeditions have been made with permission of the rulers of Tibet, photographs of the land and its people have been taken, and much

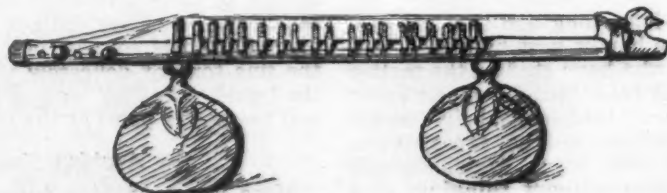


Figure No. 1

valuable information obtained. One of these photographs show a religious procession of Lamas, clad in gorgeous but curious garments. First, come censer bearers, swinging their incense-holders, then some trumpeters, blowing very strongly upon long, straight, metal trumpets, which are so long that they are held up by boys marching in front. Then come players using smaller trumpets, and flutes. Lastly, there are drummers and cymbalists. The curious drums are held aloft on long, straight handles, and the drummers beat them with quaintly carved, 'S' shaped drum sticks. Some of the monks appear to be singing.

The Music of Burmah.

Burmese music and musical instruments are very similar to those of India, but there is also used a peculiar kind of drum-organ. It is made of twenty-one one-sided drums of various kinds. These are arranged, in order of size, in a rough half-circle, and are played with padded sticks by a man standing in the centre of the curve of the instrument. They are frequently used in the Pagoda services.

If you have looked carefully at pictures of Burmese temples and houses, you will have noticed how fond are these little brown-skinned people of bells of all shapes and sizes.

The Music of China

The music of China, although it is somewhat similar to that of India and Arabia, is mostly a thing apart from the music of any other country, and it has altered least of all. The Chinese voice and some Chinese instruments are, of course, like those of Western Europe, but they are used in a totally different manner.

Their music sounds to us an awful mix-up. The players and singers seem to be doing just as they please, and are not working together in harmony. A Chinaman, however, thinks it splendid, and cannot understand or like our music at all.

I will do no more than ask you to notice particularly the Chinese Cheng, or Sheng. (Fig. 2). It looks something like a big teapot with pipes coming out of the lid. There is a spout in front, and at the back of the pot several finger-holes. The player suck in air through the spout, and by covering or uncovering one or more of the air-holes gets sounds of different pitch. At the base of each of the bamboo-pipes

there is a small brass reed or tongue, so that this instrument is just like a 'baby' harmonium.

It is the most popular of all Chinese instruments, and no religious service or marriage or funeral is thought complete without it.

We must not forget, too, the wonderful Chinese bells of all sizes, from fifty tons down to a few ounces. No other nation has ever made such marvelous bells, or used them so much in music.

At one time no one but the priests was allowed to make or use music in China. Now there is popular as well as sacred music. The secrets of the old religious music have been jealously guarded and kept for centuries. Great changes in the government of China have taken place in the last few years, and fresh ideas, musical and educational, have been taken from Europe.

Nearly all the Asiatic countries now send their cleverest students to England, France and Germany to study, and European music is creeping slowly but surely into the life of the Oriental nations.

(Continued on page 123)



Figure No. 2

The Caecilia

OTTO A. SINGENBERGER Editor

Entered as second class matter Nov. 28, 1925, at the Post Office at Mundelein, Ill., under the Act of March 3, 1879.

Terms: Subscription price \$2.00 per year. Canada and other Foreign countries \$2.50. Single copies 30 cents.

Publication Office:

St. Mary of the Lake Seminary, Mundelein, Ill.
 Edited and published under the special patronage of
 His Eminence, George Cardinal Mundelein,
 Archbishop of Chicago, Ill.

Excerpts from the Cardinal's letters:
 December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publication that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
 June, 1925—

"We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

Scandicus and Climacus

Our
 Christmas Greeting
 for 1928.

Snow, chill wind, and Christ in a manger bed. That was the first Christmas. The frail hand of Mary caressed and eagerly sought to warm the babe that rested at her breast. Struggling baby hands were raised and with an infant's cry, the world received its first blessing from the God made Man.

May the sign of the Cross fall upon you as you kneel in adoration at the

altar on Christmas day. May that blessing find extension to your heart And may the coming year be spent in worthy pilgrimage—in a Christ-blest, Christ-led wayfaring toward the eternal Bethlehem. May Mary, too, walk with you. May her hands unfold to shower blessings upon you and upon those whom you love. May she be your Mother, and, through her, this tender Christmas Babe be to you a Brother.

The singing
 of the
 Responses.

We recently read in a music periodical a few notations on the singing

of the responses by our choirs.

The statement that most of our choirs sing the responses in a careless and slovenly manner, is true, and known to most of us. However, the remedy suggested seems rather humorous. Why dynamic expressions should be employed in singing the responses in order to stimulate the interest of the singers, is beyond our understanding. Wouldn't it be funny, if after all the various forms of shading usually employed in singing had been exhausted, and there is but the staccato style left, and then in order to "interest the singers" we would hear a choir respond, singing each syllable "staccato"!!!

We would suggest that our choir directors acquaint themselves with the real meaning of the responses, and then instruct his, or her choir accordingly. And if the choir director is well versed in real and genuine Church Music, and has the necessary control over his choir, such tom-foolery would not be necessary—or even suggest itself.

THE CAECILIA
 for 1929.

With the January, 1929, issue The Caecilia will enter upon its Fifty-Sixth year. We ask our readers to kindly and promptly renew their subscription, and if possible take ad-

vantage of the special offer as advertised in the present issue.

The Caecilia is the **only** magazine devoted to Catholic Church and **School Music**.

We realize the necessity of improving the teaching of music in our schools. The Caecilia will contain articles of help to the teachers in our schools. Likewise, each issue will contain a school chorus to supplement the music already in the school.

Church Music can only be improved by raising the standard of music in our schools. Once the children are taught better music, better Church Music must follow, and in a short time all thrashy music will be barred from our choirs,

and the laws of our Church governing music will be willingly complied with.

Another feature will be the short articles on matters liturgical contributed each month by the Right Rev. Msgr. J. Gerald Kealy, D.D., Professor of Liturgy at St. Mary's of the Lake Seminary, Mundelein, Ill.

The Rev. J. J. Pierron will in a chronological order give the major decisions by the Sacred Congregation of Rites pertaining to music in the church. Both these subjects will prove very valuable to the earnest Catholic Organist and Choirmaster.

The regular supplement of Church Music will continue as heretofore with new and original compositions.

Oriental Music

(Continued from page 121)

The Music of Japan

Japan has been the foremost of the Eastern nations to become "Westernized," and now symphony concerts, like our own, are frequent. Formerly Japanese music was very much like that of India and China.

The favourite native instrument—the 'samisen'—is a kind of guitar. Another popular type is the 'anklong,' a kind of frame of tubular bells, made of hollow bamboo tubes, hung in rows in order of size, and struck on the outside by small mallets.

How to Hear Oriental Music

The best way to hear Oriental music is, of course to go to the Far East and hear the native music played by the natives themselves in their own country.

Few of us can do this, so the next best thing is to hear native musicians at an exhibition, such as that at Wembley.

You can see native musical instruments in such museums as the British Museum, Horniman's and South Kensington. You can get useful ideas from pictures and films and, if you are lucky enough, can hear all kinds of interesting things from people who have travelled in the Far East. Sometimes famous travellers give fine talks on the 'wireless'. So far as I know, there are no actual gramophone records

in this country of native Oriental Music; but some modern musicians have liked Eastern music so much they have used it a great deal in their own works. Often the tunes are unaltered, but you must remember that they are usually played on modern instruments and are mixed with other tunes and harmonies, so that they are not quite, but nearly so, genuine Oriental music. Russian composers are particularly fond of Asiatic music, and this is not to be wondered at when we consider that they are descended from Tartar horsemen who rode into Europe centuries ago through the Circassian Gate.

When you hear Oriental music you may not like it, and may not think it as beautiful as our own. Please remember that it is just 'different,' and not 'inferior,' for the boys and girls of Asia think our music very peculiar, and much prefer their own.

Here is a little story to finish with. Some years ago the Shah (king) of Persia visited England. He was taken to hear one of our best orchestras play some of our most famous music. When he was asked what he thought about it, he said, 'Best of all I liked the tune they played before the man came in and wagged his little stick. Then I did like to watch the man who swallowed the brass tubes and brought them up again!' Do you know what he meant?

THE RESPONSES AT MASS

(Continued from page 113)

sirable, because the custom prevalent in some localities of singing them in four parts, especially at the Preface, is a musical nonentity, which is shown by the efforts a musical celebrant has to make to avoid distraction. The ancient, dignified ecclesiastical modes can never be associated with light modern forms. It would be an entirely different thing if the choral melodies were retained, and a fitting harmonization in parts were employed; but, in most instances, the rendition of such an arrangement of the responses would be exceedingly difficult. Here, in particular, we would caution against the abuse of responding to the Preface and "Pater Noster" in the choral mode, and singing the other responses in parts.

2.

The responses should always be sung by the whole choir.

According to the rubrics, all the responses, with the exception of the "Deo Gratias," at the end of Mass, are to be sung, and not only played upon the organ. The ideal way would be to have the plain, simple responses sung by the entire congregation; but as this can seldom be accomplished, they should be sung at least by the whole choir. The affecting power of these chants lies exactly in the full "unisono." In proportion to the beauty of the responses when given in full chorus is their weak effect when the organist or only one singer responds. Strict discipline is required to have the voices join in the responses simultaneously, and at first it may cost a little effort to insist upon uniformity. Mild energy on the part of the leader and close attention on the part of the choir members will soon effect the most gratifying results.

3.

The responses should always be sung correctly.

We refer mainly to the solemn and ferial tones, the melodies to which may

be found in any missal. The responses are sung in solemn tone on all feasts, "duplex" and "semi-duplex" (double and semi-double), at solemn votive Masses with "Gloria" and "Credo," and on Sundays. The ferial tone is taken on feasts which are simplex and on ferial days, in the usual private votive Masses and in the Requiem. With regard to the responses to "Ite, Missa est" or "Benedicamus Domino," at the end of Mass, the Graduale Romanum says the custom is to be praised where the choir responds in the same tone. (Laudandus est mos quo Choro eodem tono respondet Deo Gratias.) The Sacred Congregation of Rites, however, by a decree of the 11th of September, 1847, allows this response to be played upon the organ. (Servari potest consuetudo pulsandi tantum Organum ad respondendum, in Missa cantatur Ite, Missa est.) As for the rest, we do not think that even ordinary choirs will find any great difficulty in responding to the "Ite, Missa est" or "Benedicamus Domino."

4.

The responses should never be accompanied by full organ.

If, in general, the rule applies that the organ should not drown the voices, so the same requirement is to be made in regard to the responses, which would suffer great detriment by an exaggerated loud accompaniment. From an esthetic point of view it would seem a lack of taste, indeed, we might say ("Sit venia verbo") a musical vulgarity, to employ full organ as an accompaniment to these chants. Besides, a fortissimo accompaniment seems to be still more out of place here, since the singers can easily render these well known choral melodies correctly without any extraordinary support and assistance.

The application of these four principles will contribute much towards a better understanding and appreciation of the beautiful choral responses, promote the honor and glory of God, and edify the faithful at divine service,—thus effecting a great part of the reform of church music.

A. M. D. G.

Miscellany

The Organist
As
Choir Director

There is a distinction between the man who can play pieces on the organ with intelligence and skill and the man who can play a church service with intelligence and skill. It sometimes happens that a man will be both a fine recital player and a fine church player; but on the whole we find that there is a certain antagonism between the two types of artists. This, of course, is true in a general way only, and must be looked upon as an encouragement to a man who wishes to be a good church organist, but is aware that his talents as an executant will never allow him to excel.

If now we consider the average church organist, and ask what are the qualities of most value to him; what are the qualities that will insure him success; what are the qualities that will give him value in the estimation of pastor, people and choir,—we must, I think, concede that the first of these qualities (the most useful of them all) is the quality of being a good choir conductor.

What must a man do who wishes to qualify for good choir leadership? I take it that in the first place he must know something about voices. He must either have taken lessons from some good voice teacher or he must have talked a good deal with good singers, anxious to get their point of view; or he must have that innate sense of vocal fitness and propriety which will stand him instead of an education in voice training and voice culture. Many organists are unable to sing and know very little technically about the voice, and yet have an almost intuitive perception of what is vocally possible. There are occasionally, too, organists who can sing, and who are able to give a very good illustration themselves of the effects which they wish their singers to produce. On the other hand, unfortunately, there are organists who consider the voice merely as an instrument, and have no idea of what it is to treat it with consideration. In the matter of rehearsals, for instance, organists of this latter stamp will extend the time of practice to an hour and a half or two hours, without any thought that the singers can be tired, or be so exhausted as to be quite unable to sing either in tune or with any

good quality of voice. In the matter of phrasing, too, an organist who has no vocal sense will insist either on too long phrases which cannot be carried by the voice, or will want the music phrased at very awkward places. This is because he conceives the music instrumentally instead of vocally. The first thing, then, for the organist to do is to get the singer's point of view.

Having cultivated his musical sense so that he has two sides,—an instrumental side for his prelude and postlude work, and the vocal side for his choir accompaniment work,—the organist will approach the music that he uses in his service from the two points of view. The accompaniments he must look upon not only as pieces to be performed exactly and in a finished manner, but also as adjuncts to the voice parts, to be modified as the exigencies of those parts demand. The instrumental sense, however, will prevent him from allowing the singers to take unjustifiable liberties with the music.

Of course the choir director must not forget that as leader he is responsible for the *ensemble*. This will involve the marking of the phrasing places in all music. Many organists allow the singers to settle their own phrasing places. Unfortunately, however, this will too often result in a different phrasing every time the piece is performed. If the music in advance of rehearsal is carefully gone over and the phrasing plainly marked, the effect will be the same every time the piece is sung. All experienced choirmasters will agree with me that it is impossible to obtain unanimity of attack, climactic effect, and accurate *ensemble*, unless the matter of phrasing receives the greatest possible attention.

We find then, that the qualifications of an organist as choirmaster are summed up under three heads: the sympathetic appreciation of the vocalist's point of view; the broad musical conception of the music to be sung; and the accurate attention to the details of performance.

H. C. McDougall

Is the
Organ an
Orchestra

Many contemporary organists think it is, and there are some who are masters of the art of orchestrating their improvisations. At first thought the idea appears correct, but reflection shows that the coin-

cidence is not possible. The orchestra is a union of different timbres with varying places in the harmonic scale, while the sonorous qualities of the organ, identical in production, show a uniform timbre. It is a misfortune that the first makers gave to their combinations of pipes names which presented ground for the identity between organ and orchestra. The words, flute, trumpet, oboe, violin, gamba, etc., indicate nothing which imitates other than remotely groups, but the method of supplying the air does not vary, and the apparent diversity of the orchestral instruments of the same name. The stops of the organ divide into several timbre arises from the material shape of the pipes which are governed by the same acoustic laws. In the orchestra there is an amalgamation of timbres: in the organ there is a complete fusion, and no one stop in a mass can predominate as in the orchestra in which even the ordinarily trained ear can distinguish the violin, the flute, the clarinet, 'cello, etc.: in the organ ensemble it is with the greatest difficulty that one perceives the distinction between flute and reed stops, and all the art of harmonists consists in obtaining a fusion of timbre.

Leave to the organ its proper qualities. As it exists in our day it has attained to perfection, its mechanical side leaves acoustician to find new timbres in couplers, in the forms and dispositions of the pipes. It is for the artists to study attentively the resources of the organ with a view to realizing the effects of sonorous qualities in keeping with the distinction and well-defined character of the instrument.

(Eugen de Bricqueville)

Money is necessary to keep one's self alive and also to get that modicum of comfort of our life to which every human being is entitled. Some matrimonially in-

clined Church musicians, however, reason it out occasionally that the scale of their inalienable human rights must be widened so as to include the acquisition of a rich father-in-law. But when the old "gent" dies and sometimes even before this "sad" event occurs, more than one of these successful conquistadores of "golden" hearts fails miserably in the acid test of the perseverance he once vowed to his ideals as a Catholic Church musician. Verily, the call of the shekel is strong and alluring, and it matters little whence it comes, whether from ber-room, soap-factory or stock-farm,—if you are a willing listener.

Martin Luther, was a lover of music; and to his credit be it said that he was fully alive to the importance of music as an educational factor, as witness his words: "Music makes clever and refined people; music must by all means be fostered in the schools; a schoolmaster must know how to sing, else I will not look at him." Judging by his physiognomy as deduced by his contemporary, Cranach, one is led to opine that Luther had indeed considerable capacity for looks. It is not recorded to what extent those poor schoolmasters really craved the light of his countenance.

It was very kind of Shakespeare to say in his *Merchant of Venice*:

"The man that hath no music in himself,
Nor is not moved by concord of sweet sounds;
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus;
Let no such man be trusted."

But we recall that we have often heard some very disconcerting thing said in an opposite strain, and we have also read somewhere that musicians are like chameleons, because they live on airs. All of which leaves us undecided as to whether or not to be musical is really the question.

A. L.

